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DEPARTMENT OF CIVIL ENGINEERING
AALBORG UNIVERSITY

Course Programme “Food Concept Design”

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Aalborg University
Department of Civil Engineering
Center for Food Science, Design and Experience

DCE Lecture Notes No. 38

**Course Programme
“Food Concept Design”**

by

Tenna Doktor Olsen Tvedebrink

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COURSE **PROGRAMME**

**“Food Concept Design:
Mapping Strategic and Service-Oriented possibilities within Food
Businesses”**

P3 2015



Figure 1: The Urban Foodscape

"Food has been sold on the street ever since people have lived in town settlements. Encouraging social exchange and interaction, the public consumption of food brings vitality and conviviality to urban life."

(Franck 2005:2)

(Illustration by Tenna D.O. Tvedebrink 2014)

Dear students

Welcome to your last series of DESIGN lectures and workshops given in the course: *'Food Concept Design: Mapping Strategic and Service-Oriented possibilities within Food Businesses'*.

I hope you have enjoyed the DESIGN courses so far, and that you are now ready to implement the so-called "Design Thinking" perspective and integrated knowledge taught to you throughout the previous semesters into more detailed considerations on how to investigate, analyze, evaluate and create different food related concepts.

This course programme will guide you through the overall purpose and content of the course, as well as the demands for the final assignment and evaluation criteria for the individual exams held in October.

As such, this course programme will be your guidance for the next weeks, as well as for the individual study time where you need to prepare the final assignment for the examination. So please read it carefully 😊

I hope you will have some inspiring weeks and that you will enjoy the course.

I know that each of the teachers are looking forward to meet and work with you – and hopefully I will see you all again in the spring!

All the best

Tenna

Course responsible

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Introduction to course

As you are presumably quite aware of by now, the education '*Integrated Food Studies*' is based on an integration of the knowledge, skills and competencies captured with the three overall research perspectives of: Public Health Nutrition (PHN), Food Networks & Innovation (FIne), and Food+Design (DESIGN).

In short, PHN can broadly be defined as the research perspective of healthy meals, food service and the public health nutrition aspects of food. FIne is a research perspective broadly approaching the socio-technical understanding of food-environments, governance and the policy-processes related context of the food systems. Whereas, DESIGN is related to a broad research perspective on the *aesthetic* understanding and *creative* work with food experiences and food contexts. Throughout the entire IFS-education these three overall research perspectives and their inherit theories, methods and approaches supplement, support and counterweight each other, thereby aiming at providing you with an *integrated* understanding and *integrated* research approach to the complex concept of food studies.

This specific course: '*Food Concept Design: Mapping Strategic and Service-Oriented possibilities within Food Businesses*' aims, in continuation of the two previous DESIGN courses held at the first and second semesters, at providing you with a basic design frame-of-reference for the theoretical, methodological, and practical work with analyzing and designing *food concepts*. This course as such represents the dynamic and holistic perspective of the DESIGN approach and focuses on the integrated understanding of 'Food Design'.

However, as a new experimental educational perspective and improved learning goal, this semester the DESIGN course is aligned and co-coordinated with the course on '*Result-Oriented Foodscapes Projects Management and Planning*' (F-PMP). This means F-PMP course responsible Bent Egberg Mikkelsen and I have made an effort out of providing you with interdisciplinary perspectives and ideas for how you can work more integrated. The overall idea is that the two courses share the same overall course framework as a point of departure, thereby allowing you to work with the same themes and subjects in both courses for your course exercises and for your hand-ins/preparations for the exam. But more about that later! First you need to know more about the DESIGN course in general.

Course content

As I have emphasized throughout my previous lectures in the last two semesters – and as you can read from the editors' note written by Zampollo (2013) , the term 'Food Design' contains an enormous richness well beyond the specific design of food objects created for eating. For instance, according to the International Food Design Society (IFDS), 'Food Design' can be split into the following sub-categories: (1) '*Design with Food*', (2) '*Food Product Design*', (3) '*Design for Food*', (4) '*Design About Food*', (5) '*Food Space Design*' or what is also called '*Interior Design for Food*', (6) '*Eating Design*' (see also www.ifooddesign.com). These six sub-categories are diverse in their design approach (theory and methods) and design scale (type of "product"). Some food designers work with food as a raw material – just like the chef - transforming it into a new edible object, either as unique artifact or as an object for mass-production. Other food designers work with the objects and spaces relating to food – the products used to grow,

produce, process, prepare, cook, distribute and communicate food and eating. Finally there are the sub-categories working conceptually with spaces, objects, interactions, services, strategies, mind-sets, communication and experiences inspired by or relating to food, but which does not necessarily include food as a specific material. Together these six sub-categories suggest a broad definition of the term 'Food Design', as well as a vast amount of *food concepts* which have a magic and poetic ability to seduce us, trigger our memories, dreams or imagination and thereby foster not only desires for new types of food, but potentially also affect our general health and well-being.

This later perspective, the potential effect on our general health and well-being, borders with a new tendency in contemporary research and practice focusing more and more on the so-called *Public Welfare Spaces*. For instance, in a recent study performed by the Danish architect and urban planner Jan Gehl (see also Gehl 1987, 2010), he found that the Australian city Sydney has wasted the extraordinary natural advantages provided by its stunning harbor area. Instead of encouraging a vibrant, welcoming and people-friendly city, city developers have allowed the area to evolve into a "soulless" urban environment with dense traffic and little or no pass ways to the water because of major freeways and railways. Based on a series of observations, Gehl argues that the city center of Sydney is not a healthy, life-enhancing ecosystem, but instead a monument on how city developments occur on the cost of human values and relationships. In the book: *'Life Between Buildings: Using Public Space'*, Gehl (1987) asserts that an important part of the urban environment is the open public spaces and the opportunities these spaces contain for facilitating various types of human interaction. As such he among others argues for encouraging more social interactions and personal meetings in public space, and in relation hereto advocates that to achieve this in urban design practice we need a more human-centered approach in our research and investigations. Thereby the "designerly way of thinking" range across both private and public domains, as well as closely borders with the theoretical and methodological perspectives of the PHN research tradition and the content of the F-PMP course.

In the previous PHN-related courses you have previously learned about the concepts of 'Nudging' and 'Choice Architecture'. These theoretical concepts relate to how the built environment both in a physical-sensory and psychological-perceptual way influence human behavior, and thereby also how the design of various settings possibly affect human food choice, eating behavior and meal satisfaction. Traditionally, the PHN research perspective – and as part hereof the concepts of 'choice architecture' and 'nudging' – are based on a research foundation relating to the Natural Sciences where investigations are centered around a quantitative approach testing the generalizability of theory through the method of interventions and surveys. In the F-PMP course provided during this semester, you will get the knowledge, skills and competencies needed to create innovation and change in the different food environments that surround us in our daily life (see further course description in the F-PMP moodle space).

From a DESIGN perspective, exactly because of the above-mentioned magic and poetic ability of built environments to both indirectly and directly influence and affect our health and wellbeing, the theoretical and methodological approaches rooted in the discipline of 'Food Design' slightly differs from other food research disciplines. First of all, 'Food Design' is defined by a *creative process*, moving from analyzing "things as they are", to imagining and dreaming about "things as they could be". In that way, in addition to the quantitative and

qualitative research methods, the more Humanistic Sciences with the hermeneutic-interpretative method and what designers refer to as 'mapping' become crucial for how we describe, analyze and explain the various food contexts. But also for how we move from describing, analyzing and explaining to intentionally "predicting" the future and thus creating and designing these innovative changes.

Traditionally to do a map is *"to take the measure of a world, and more than merely take it, to figure the measure so taken in such a way that it may be communicated between people, places or times"* (Cosgrove 1999:2). However, the act of 'mapping' is not restricted to the mathematical; it may – as argued for by Cosgrove (1999) - also be related to the spiritual, the political, moral and so on. Thereby, the act of mapping is a method of visualizing, conceptualizing, recording, representing and creating spaces graphically, which especially architects, urban planners and designers use in their research activities to gain a deeper understanding of a given context and the life and/or emotions of the users/inhabitants of that context. Relative hereto, the specific mapping-method called 'Urban Songlines' is, as argued for by Marling (2012), a kind of storytelling-research tactic developed to present urban qualities experienced by ordinary people.

The Urban Songline-method is inspired from the Australian continent, where aborigines according to legend created a personal understanding of the world through their songs. During their wanderings (or walkabouts), they supposedly sang the name of everything that crossed their paths; birds, rocks, cliffs, animals, plants and so on. The specific location or place of these objects, elements and sites became sacred to the walker and his descendants. - And so these places and the invisible lines connecting them are what is referred to as 'songlines' (Marling 2012). The point, from a research perspective, is that this method supports researchers in removing themselves from the role of the "all-knowing" expert and instead tries to "see" a specific area or domain within the city and various local communities through the eyes of the ordinary people living there, and thereby hopefully also better understand how the places shape the socio-cultural practices of their everyday life.

The method is thus based on a dual meaning; on one hand it refers to the so-called 'linies' that the individual inhabitant follows in his/hers everyday life in the city. As emphasized by Marling (2012), in that sense the urban songline is a kind of gps-track each of us move along in the city, from one place to the next – whether it is the route from our private homes to work/school, the local supermarket, food outlets etc. On the other hand, the urban songline is *also* a mental track constituting places of personal importance (both in a negative and positive sense) to us. This can be historical or cultural sites, places we meet with friends or family, or simply places which have an impact on our social behavior and mental memories (Marling 2012). The method of Urban Songlines is as such a specific tool to map and visually represent the architectural and socio-cultural experiences of a city of ordinary people. And it can be done by use of interviews combined with a gps-registration of movements, serial visions, walk-alongs, photo safaris and so on focusing on defining the various places of meaning in the local community to the inhabitants – the so-called personal territory (Marling 2012).

In continuation of the method of mapping with tactics like 'Urban Songlines', the tactic of 'Storytelling' serves to ground your ideas for how to change and create innovation in a given food environment in a real context, as well as keep the people involved at the center of your work (Quessenbery & Brooks 2009). No matter what project ideas you develop, in the end it

will impact on and be used by people. So, storytelling is as argued for by Quessenbery & Brooks (2009) a way of connecting what you (as a researcher) know about those people to the design process and phases of idea development. The key of this type of research tactic is that there are many ways of telling a story. A story can be written or spoken, it can be told through pictures, a storyboard, moving images or words, told live or through recorded audio or video. What is common about it all is that it represents a way of communicating personal experiences and emotions in a given context, situation and problem – and thereby help us (as researchers) understand their world better (Quessenbery & Brooks 2009).

As you have hopefully realized by now, the method of mapping and the specific tactics of urban songlines, storytelling and storyboards closely relate and are intertwined. They first of all drawn on traditional research tactics like ‘interviews’ and ‘observation’, but they also support each other in a much more visual and user-centered approach to doing and communicating empirical research than the traditional research methods.

In the first semester you were introduced to the analysis and design of the *spaces, experiences* and *objects* relating to food as a meal and public eating settings. In the second semester this was elaborated with an introduction to the analysis and design of food as a *product, material* and *structure*. In continuation hereof, the purpose of this last course in the DESIGN series is to unfold and explore how we *analyse* different public food contexts, and then how we can use this analysis to *create* new food concepts profiting public health and wellbeing, as well as various types of food businesses. Thereby the aim of this course is to give you theoretical and methodological knowledge, practical skills, and creative competencies on how to unfold the *service-oriented* and *strategic* dimensions of Food Design. This is done with a basic introduction to central theories, methods and creative tools for describing, evaluating and predicting the design of *food concepts*.

Overall course framework

To help you get started with the work of analyzing and creating food concepts, we have established an overall “framework” for you to analyze, but also for you to practice and get familiar with the course literature and how to use the analytical models and creative tools presented in the course.

This “framework” takes its point of departure in the case of the **local Copenhagen-based community ‘Kongens Enghave’** (together with the F-PMP course) and the overall concept of: **Public Welfare Space**, and relative hereto the sub-category of **Urban Farming**. Both the terms ‘welfare space’ and ‘urban farming’ has in recent years gained increasing attention among various academic disciplines, as well as within the general public and a series of design-related practices. This can, among others, be seen by the growing amount of popular media presenting stories on ‘gorilla gardening’ and community gardens occurring not only on illustrations of outdoor kitchens, cafés and restaurants, but also on design proposals for harbour developments, schools, workplaces, hospitals and general city developments. As such, a wide range of Danish and international examples exists, today, illustrating how urban developments become so-called ‘foodscapes’ linked with aspects of infrastructure, climate and landscape through perspectives of food production, agriculture, locally focused retailing, food policy, food security, welfare and place-based social strategies (see e.g. Miazzo & Minkjan

2013, Fox 2011, Andraos 2010, Despommier 2010, Feireiss & Feireiss 2009, Krasny 2012 or Osman 2013).

This angle of welfare space and urban farming is in my opinion particularly interesting, from a food design theoretical and practical perspective, because environmentalist organizations have pronounced the world is facing a crisis affecting not only our future food supply and global environment, but also the living standards, general health and wellbeing of the entire population (see e.g. Latour 2011). Therefore, more than ever, if the comforts of everyday life as we know it, today, are to sustain, it is perhaps necessary to re-evaluate our practices of handling food and preserving our environment, as well as rethink how we as food design thinkers, and you as future employees working integrated with food influence these matters?

My claim is that contemporary tendencies governing welfare space and urban farming are generally based on two overall opposing movements; one is the “bottom-up” approach originated from the private initiatives of local communities and/or grass-root organizations. These initiatives are often based on a public level of interest characterized by the citizen’s involvement and ownership. Contrary, the other “top-down” approach, which is generally based on a more political level and initiatives of public institutions like the different municipalities or architectural competitions held by urban developers. Nevertheless, what both these above tendencies imply, is that elements of welfare spaces and urban farming effects our everyday food environments – how we eat, what we eat and not least how we create and shape the different public settings or urban environments that frame our everyday actions of producing, selling, consuming and disposing food.

Learning goals

In this course we will focus on the relationship between *food*, *people* and *place*. This is to provide you with a basic understanding of what influences our interpretations and intentions when developing food design concepts today. The concept Welfare Space and as part hereof Urban Farming, seen from a DESIGN perspective explores how food can be used in the ‘urban fabric’ or ‘urban domain’ to respond to societal challenges on health and wellbeing not only of individuals but also of communities occurring with the rising urbanization. How the accessibility of food through “designerly thinking” can also be about involvement work as active and participatory social entities, producers of new knowledge as well as creators of awareness towards sustainable and ecological urban developments. Overall this course and in particular the workshop aims to make you start reflecting on what **your role** as an IFS student and potential "food concept designer" will be in the future.



Figure 2: The Design-way of Thinking

The design thinker is not a gifted designer, but must instead have a talent for balancing technical, commercial, societal and human considerations. "What we need is an approach to innovation that... can be integrated into all aspects of business and society, and that individuals and teams can use to generate breakthrough ideas that are implemented and that therefore have an impact."

(Brown 2009:3)

(Illustration by Tenna D.O. Tvedebrink 2014)

The final assignment

Enghave Foodscape Development

In the final assignment of this course, we propose to utilize the increasing public attention and political awareness on the elements of Welfare Space and Urban Farming to develop a series of new food concepts for the local community foodscape in the AAU-CPH neighbourhood: *Kongens Enghave*, which is an important developing urban area in Copenhagen.

As such, Enghave is your overall context for doing research and collecting empirical “data”. But within the defined area of Enghave, there are many *local contexts* – or we could also say foods, people and places - you can choose to develop for your specific food concept design. Obviously your specific choice of local context, target group/user and employer/food business lens determine the specific development of a food concept. But perhaps the food concept could be used to create attention to the contemporary challenges on health, welfare and environment in a more profound and informative way? Furthermore, your food concept would have to respect and adapt to the existing context, user groups and employer/food business profile.

In the F-PMP course you will be introduced to the assessment of foodscapes and the planning for actions part of foodscape projects. The F-PMP course will further introduce the LC-FAT tool (Local Community Foodscapes Assessment Tool) that can be used for assessing the agency as well as the structure of the foodscapes in which change is planned to occur. In other words, the LC-FAT is an attempt to assess the “affordances” and “action possibilities” of the foodscapes in which change, innovation and interventions is going to take place. In the F-PMP course you will also work with the different timeline steps that a project life is organized in. - From the idea generation, over the sketching of the budget, finding the funds, writing the project proposal, getting the green light, kicking off the project, analysing stakeholder relations, anticipating risk and contingencies until finally evaluating and completing the project within the time and budget. Relative hereto, the DESIGN course will focus on giving you design-based theory, design-based research methods and creative tools to investigate and develop the idea for an innovative change project or intervention project in a local community.

In relation hereto, the final assignment of the DESIGN course we will be focusing on your ability to communicate and argue in a visual way for the following 5 aspects:

- 1) **WHERE**, do you plan to intervene/make a change project? What is the *place* of your food concept?
- 2) **WHY**, is this intervention/change project important? What is the current *problem* you aim at solving with your food concept?
- 3) **WHO**, is interested in you making this intervention/change project? Who are your stakeholders – e.g. “*employer*” and “*user*” involved in the food concept?
- 4) **WHAT**, is your food concept? What do you propose as a solution to what can be done to change or intervene with the current problem identified?
- 5) **HOW**, is it going to be done? Describe what and who you will have to include to fulfill your goals.

As part hereof, it is important that you, on the background of your mappings and context analysis can argue for your different choices between the local context, user groups, and employer lens. That you can argue for the choice you make relative to the interventions and changes of relationships between food, people and places.

The Portfolio

Each group (max 2-3 students) makes a portfolio written in English of minimum 6 A3-pages. The portfolio should illustrate a pictorial/graphical understanding of how to analyze, evaluate and create a food design concept. For instance through the creative tools thought during the DESIGN courses: mappings, storytelling, mindmap and storyboard, as well as photos, drawings/sketches, diagrams, key-words and short statements. Furthermore, see the 'assignment specifications' below and description in the summary lectures we will upload on MOODLE by the end of the workshops.

During the entire course, each student either individually or in groups, has researched, registered and analyzed Kongens Enghave, a specific place, a user group and a specific food related business profile. Based on this you have been asked to develop a storyboard clarifying *where, why, who, what* and *how* you will do to create change and innovation in the local community? Now it is time to finish this work. The portfolio as such takes its point of departure in the exercises assigned to you during the workshops. Based on these exercises the portfolio must present your ideas and overall proposal for a food concept for future Enghave Urban Food Developments (see assignment specifications).

For you to be able to make decisions and establish arguments that support the creative development of your ideas and food concept, we expect that you show how you use and reflect on the theoretical and methodological knowledge and creative tools gathered from lectures and exercises in the course. We expect that you show you have gained basic knowledge about Welfare Spaces, Urban Farming and most importantly about the design-based research methods: Mapping, Storytelling and the use of Storyboards. Together the knowledge on mapping, storytelling and storyboards constitute the basis of your future analytical and creative tools and methods for how to evaluate and create food concepts.

Assignment specifications

The portfolio should at least present the following:

- **WHY & WHO: Employer, Problem and Target group (1 A3 page)**

*During the workshops you will be told to choose a specific company profile/food-related business – or “employer” to perform research on. Now you should **use** the business profile to briefly outline key-terms describing the characteristics/lens, target group and interests in food products/services of the chosen business.*

This “employer” should be your key-inspiration for the context mapping, mind mapping and storytelling, for identifying your target group and problem, as well as to create your

food concept for the future Enghave Urban Food Developments. Use empirical knowledge collected in the area through observation or interviews, together with other state-of-the-art research to argue for your specific identification and choices of a “problem” and “target group”.

- **WHERE: Mapping Kongens Enghave_1 – Site and Context (1 A3 page)**

*During the workshops you will analyze the Enghave foodscape area. Here you will be asked to choose **one** specific place/site of interest – it can be an institution or an urban space etc. Briefly outline location, scale and functions, as well as key-terms and concepts describing the specific local context you chose using knowledge gained from the lectures. This mapping is part of your key-inspiration for the storytelling, mind map and storyboard you need to create for communicating your food concept for Enghave Urban Food Development.*

- **WHERE: Mapping Kongens Enghave_2 - Urban Songline(s) (1 A3 page)**

During the workshops you will also be asked to analyzed the Enghave foodscape area on the background of your “employer” profile and/or the target groups personal understandings. Briefly describe essential aspects about the chosen location, event/situation of intervention and target group (their food related actions and behaviors) by use of the method ‘Urban Songlines’ introduced to you in the course.

- **WHAT: Food Concept – Idea development with storytelling (1 A3 page)**

Throughout the different lectures and exercises in the workshops you will be provided with theoretical and methodological knowledge and creative tools to analyze and evaluate urban food contexts, as well as create food concepts. Use this knowledge and tools together with the above 3 bullets (WHY, WHO and WHERE) to begin develop your own proposal for a food concept addressing the challenge of creating change and innovation in the local community. Use the knowledge gained from the exercise on storytelling to outline initiate ideas/possibilities for doing an intervention or making a change project. And focus on describing key-aspects for instance by use of images, as well as key-words.

- **WHAT & HOW: Food Concept in Storyboard (min. 1 A3 page)**

On the background of the above idea development, select one of the ideas/possibilities for doing an intervention or making a change project and describe by use of a storyboard what your food concept is, and how you plan to do the intervention/change. Please use the following progress (more or less) of a storyboard, starting with presenting: 1) the problem and/or challenge today, 2) characters – employer and target group, 3) context and place, 4) suggestion for solution, 5) how the solution is to be implemented, and 6) imagined effect of the solution (the ideal).

- **REFLECTIONS: knowledge, skills and competencies (1 A3 page, written)**

Briefly reflect on your learning process and your implementation of theory, methods and creative tools. Your reflections should be based on the following 4 questions:

*1) What is the most important thing you have learned in this course – and why?
(Approximately 150 words)*

- 2) *What is storytelling - and how can it be used?*
(Approximately 100 words)
- 3) *What is mapping/urban songlines - and how can it be used compared to storytelling?*
(Approximately 100 words)
- 4) *What is a storyboard - and how can it be used?*
(Approximately 100 words)

Exam and evaluation

According to the: *“Curriculum for Master’s Program in Integrated Food Studies - 2015”*, published by the Faculty of Engineering and Science, the Study board for Planning, the course: *“Food Concept Design: Mapping Strategic and Service-Oriented possibilities within Food Businesses”* is completed with an internal exam, individually evaluated. This means each student will have to do an individual oral presentation, held in English.

You will use the portfolio (developed in groups during the workshops) as a guideline for the oral presentation. The examination of each student is limited to 20 minutes. At the exam we expect that all demands for the portfolio have been fulfilled. So remember to bring 1 printed version of your portfolio to the exam. This will be the media for your presentation, as well as part of our evaluation of your performance in the course.

Based on your performance, you will receive a grade from the 7-step scale.

Further details about the specific date, time and location will be provided later in Moodle. Also further evaluation criteria are stated in the Framework Provisions, published by the Faculty of Engineering and Science and The Faculty of Medicine, Aalborg University.

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